

ON VIEW DAY AND EVENING  
AT THE AMERICAN ART GALLERIES  
MADISON SQUARE SOUTH, NEW YORK  
FROM SATURDAY, FEBRUARY 3RD, 1906  
UNTIL THE DAY OF SALE, INCLUSIVE

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OLD AND MODERN MASTERS

COLLECTED BY THE LATE

IRVING M. SCOTT

SAN FRANCISCO

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EXECUTORS' UNRESTRICTED PUBLIC SALE

AT MENDELSSOHN HALL

FORTIETH STREET, EAST OF BROADWAY

ON THE

EVENING OF FRIDAY, FEBRUARY 9TH

BEGINNING PROMPTLY AT 8.30 O'CLOCK

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ILLUSTRATED  
DE LUXE CATALOGUE  
OF THE  
OLD AND MODERN MASTERS

COLLECTED BY THE LATE

IRVING M. SCOTT  
SAN FRANCISCO

TO BE SOLD AT UNRESTRICTED PUBLIC SALE  
BY ORDER OF THE EXECUTORS

ON THE DATE HEREIN STATED

THE SALE WILL BE CONDUCTED BY  
THOMAS E. KIRBY OF  
THE AMERICAN ART ASSOCIATION, MANAGERS  
NEW YORK  
1906

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## PREFATORY NOTE

The late Irving M. Scott, of San Francisco, was born of Quaker parents in Baltimore County, about eighteen miles north of Baltimore, in 1837.

From his father he inherited his regard for truth and his sense of justice, and from his mother, who was a skilful painter in water colors, came to him his love of art. His education was gained in the common schools and at the Milton Academy, at which institution John Wilkes Booth was his schoolmate, and where Edwin Booth was a frequent visitor. After a three years' course at the Academy, he became an apprentice in the Baltimore shops of Obed Hussey, the inventor of the reaping machine, where he learned to use iron- and wood-working machinery. After some time with Hussey he worked at building marine engines in the shops of Murray & Hazelhurst, and, at the same time, studied various branches at the Mechanics' Institute at Baltimore. In 1860 he went to California to set up in the Union Iron Works at San Francisco engines which he had helped to build in Baltimore. He became chief draughtsman of the Union Iron Works; he next took charge of a foundry; later, he was for a time associated with a manufactory of mining machinery in order to learn the business, and, in fact, he engaged at different times in enterprises which appealed to him in his restless search for knowledge and experience.

In 1863 he was first appointed Superintendent of the Union Iron Works, and then General Manager, which latter position he held, with that of Vice-President of the Company, until the Works were taken over by the United States Shipbuilding Company.

In 1880 he made a tour of the world and studied especially the methods and the organization of the leading shipbuilding establishments of Europe with the purpose of introducing this industry into the Union Iron Works and to supplant the manufacture of mining machinery. On his return home, however, he found his partners not unanimously in accord with his ideas and he had great difficulty in persuading them to undertake shipbuilding. However, his firm purpose prevailed in the end and he secured a contract from the United States Government for the caisson of the Mare Island dry-dock.

In the following year, 1886, he contracted to build for the Government the *Charleston*, and from that period the Union Iron Works became a strong rival of the Eastern yards. The *San Francisco*, the *Olympia*, the monitor *Monterey*, the *Wisconsin* and the *Oregon*

were all successfully launched, and if the Union Iron Works had built no other war ship than the *Oregon*, the reputation of Mr. Scott would nevertheless have been established as one of the great shipbuilders of the world.

During the whole of his busy life he was interested in art, and in the brief intervals of rest from an exacting and absorbing business he enjoyed nothing more keenly than his pictures. His interests were wide and his tastes catholic, and he assembled a large collection with care and discrimination, following his own impulses and uninfluenced by fashion in art or by the ephemeral domination of any particular school. He was an original thinker, an able speaker and a diligent reader, and contributed numerous important articles to magazines and reviews on labor questions and kindred subjects. He was president of the following societies and institutions: Washington Irving Literary Society, 1857 to 1860; Addisonian Society, 1863 to 1865; Howard Street Literary Society, 1865 to 1869; Mechanics' Institute, 1878 to 1880; Authors' Carnival, 1880; Art Association, 1876 to 1881; Commercial Museum of the Pacific Coast; California State Commission to the Columbian Exposition, 1892 to 1893; Young Men's Republican Club, 1865 to 1872.

He was Regent of the University of California, and a Trustee of the Leland Stanford University. The degree of Doctor of Philosophy was conferred on him by the University of Santa Clara in honor of his distinguished services to the State of California on the fiftieth anniversary of the founding of the College.

In his life he followed a high ideal of citizenship, and at his death, which occurred in April, 1903, he left a grand monument to himself in his remarkable accomplishments in his chosen field of activity, in his encouragement of the love of art and his efforts to raise the standard of education among the people of the Pacific Coast.

## BIOGRAPHICAL NOTES



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### HERMANN BETHKE

Was born at Brunswick in 1825; became a pupil in Brunswick of Heinrich Brandes, and studied in München after the old masters. A popular painter of genre subjects.

### WILLIAM BRADFORD

Was born at New Bedford, Mass., about 1827. Marine painter; self taught, but influenced by Van Beest, whose studio at Fairhaven he shared for two years. Began by painting ships in the harbor at Lynn, Mass., and on the coasts of Labrador and Nova Scotia; afterwards made several arctic expeditions with Dr. Hayes, the explorer, and others, to study icebergs and ice-flocs, and from the sketches painted pictures which were exhibited in London and bought by the Queen, Baroness Burdett-Coutts and the Marchioness of Lorne. Elected A.N.A. in 1874. He died in 1892.

### J. G. BROWN

Among American painters there is not a more interesting personality than that of J. G. Brown, whose fifty years of active work form a bridge between the past and the present. Over it he has consistently pursued the line he had chosen early and since made peculiarly his own—the delineation of country types that are fast passing away, and of the New York street boy who is perennially with us. These he has treated with unflagging interest and sympathy, and with shrewd but kindly characterization.

He was born at Durham, England, in 1831. From very early years he dabbled in colors, and after some study in the government school at Newcastle-on-Tyne entered for a year at the schools of the Scottish Royal Academy in Edinburgh, where he took a prize in 1853. From Edinburgh he moved to London, and painted portraits. Finally, in 1856, he came to this country, and opened a studio in Brooklyn. Four years later, when George H. Boughton

gave up his studio in New York, Mr. Brown became its tenant, and made his first appearance at the exhibition of the National Academy, of which he was elected an Associate in 1862, and in the following year a full Academician. He was for a number of years President of the American Water Color Society, and has won honors both at home and abroad.

## GEORGE DE FOREST BRUSH

Soon after his return from Paris, where he had been for five or six years a pupil of M. Gérôme at the École des Beaux Arts, George de Forest Brush went to the Western territories and studied the red man. The pictures he produced as a result of his study, including such masterly compositions as "Before the Battle," "Mourning her Brave," "The Indian Hunter," and "The Silence Broken," give evidence of the thoroughness of his methods and of the capacity of the artist to identify himself with the spirit of whatever subject he may choose for pictorial representation. Lofty conception, admirable composition, remarkable insight into the characteristics of his subjects, and rare skill in simple pictorial expression characterize the whole series of pictures of Indian life and heroics. These qualities were again shown a little later in a series of pictures with Aztec themes, and are plainly apparent in the work to which he at the present time devotes his energies. Beginning with the "Mother and Child," exhibited several years ago, Mr. Brush entered upon a pseudo-classical period in his art, and has produced a number of beautiful compositions, consisting in each case of several figures harmoniously grouped and marked in execution by superlative qualities of drawing. His color schemes in these pictures are usually subdued and rich, the general aspect of the canvases suggesting rather the work of some master of the Italian Renaissance than that of a painter of to-day.

Mr. Brush was born at Shelbyville, Tenn., in 1855, and received his first art instruction in the schools of the National Academy of Design under Professor Wilmarth. He is an Associate of the Academy and a Member of the Society of American Artists.

## PAUL JEAN CLAYS

This distinguished Belgian painter was born at Bruges in 1819. He became a pupil of Gudin in Paris, and devoted himself to genre marine subjects, selected along the coast of Flanders, at the mouth of the Scheldt, and, for a while, on the Thames and east coast of England. His works are distinguished by serenity. There is movement, but it is rarely more than the shower which precludes a storm, or the feathering of waves before a gentle breeze. He was fond of moist skies, the tender effects of morning and evening, and the variety of light upon the water. Among other honors, he received medals at the Universal Expositions of 1867 and 1878, and was an Officer of the Legion. He died in 1890.

## JOHN CONSTABLE, R.A.

Born in June, 1776, at East Bergholt, Sussex, fourteen miles from the birthplace of Gainsborough. Son of a well-to-do miller, he was destined for the Church, but preferred the occupation of his father, meanwhile receiving instruction in drawing from a certain Dunthorne, who gave his instruction always in the open air. Finally deciding to be a painter, he entered the Academy schools at the age of twenty-four, and exhibited his first picture two years later. He studied the works of Ruysdael in the National Gallery, from which he came to the conclusion that London could help him little in his art, and that it was nature which he must study, and particularly nature along the banks of his native Stour, which in after years he averred had inspired his desire to be a painter. He set himself right in the midst of green landscape, and was the first to remove every kind of adaptation and arbitrary arrangement in composition, and to paint not only what he saw, but in such a way as to convey the impression of how he saw it. Especially did he advance the study of light and air, and for the first time the atmosphere moves and has its being in painted landscape. He was ahead of his time, anticipating the triumphs of the painters of Barbizon, on whom his influence was undeniable. He was happily married, and a legacy to his wife, sufficient for their modest needs, enabled him to work, as he said, for the future. He was elected to the Royal Academy in 1837. His faith in the judgment of posterity has been abundantly justified and he is now recognized as one of the foremost masters of the *paysage intime*. He died suddenly, April 1, 1837.

## JEAN BAPTISTE CAMILLE COROT

Born in Paris, 1796. The son of a court modiste, Corot was destined for trade, but at length was permitted to study art by his father, who allowed him an annuity of twelve hundred francs. From the studio of Michallon he passed to that of Bertin, with whom he also made his first visit to Italy. With figure subjects and landscape in the classical manner he made his entrance at the Salon and obtained sundry honors. In 1843, however, after his return from his third visit to Italy, he came under the influence of Rousseau and was led by him to recognize the beauty of the French landscape. Though nearly fifty, he set to work as a student, and during the next eight years gradually reached that style of delicate truth to nature and of exquisite poetry in which he is unapproachable. Twenty-five years were still in store for him, and during these he produced his masterpieces. Devoted to music and to his friends, Père Corot retained his youth to the end, which came peacefully in 1875.

## J. G. DENNY

Was born in Baltimore. Studied there; went to California in 1851, and soon after was appointed Director of San Francisco Art Association in 1871 and became Vice-President in 1880. He is well known for his marine work.

## GUSTAVE PAUL DORÉ

Was born at Strasburg, January 6, 1833; died in Paris, January 27, 1883. History painter and designer; original name Dorer, changed by him to French form. Went to Paris when fifteen years old, and began by contributing sketches to illustrated periodicals. Exhibited at the Salon in 1848 pen-and-ink landscape drawings, and in 1855 his first oil picture, "Battle of the Alma," which was followed in 1857 by "Battle of Inkerman"; but he did not attract notice until 1863, when his "Paolo and Francesca da Rimini" drew the attention of the critics. Though he executed other ambitious works, he too often yielded to the temptation of multiplying work at the expense of thought and finish, and failed to win fame as an historical painter. None denies the wealth of his imagination, or the astounding facility of his hand, but those who best appreciate his powers regret that they were not better directed. As a sculptor he possessed considerable ability. Legion of Honor, 1861; Officer, 1879.

## G. A. ALBERT EDELFELDT

One of the most capable and successful of the many men of ability who constitute the foreign painters' colony in Paris is Albert Edelfeldt. He is a native of Finland, and was born at Helsingfors. His talent evinced itself in a degree that conquered the drawbacks attending upon an art education in the North of Europe, and after such rudimentary training as he could acquire in his native city, he began painting in a modest way on his own account. His evident talent and sincerity won for him an encouragement, thanks to which he was enabled to journey to Paris, where he entered himself as a student at the École des Beaux Arts. He perfected and polished his technique as a student in the studio of J. L. Gérôme, but has never been influenced by his master's choice of subjects. With that often touching fidelity to Fatherland which rules the Northern and Saxon races, he looked, from the gayety and glitter of the city of his adoption, back to his native land for the inspiration of its cool and sparkling waters, its windy skies, and its hardy toilers of sea and shore. His earlier pictures were of a historical nature, it is true—generally of episodes concerning his national history, but he soon drifted into a line of subjects which related

to Finnish life and manners, and by them he gained his first public distinctions. He received a medal of the third class in 1880, one of the second class in 1882, and at the last Universal Exposition in Paris was one of the recipients of a Grand Prize. He died in 1904.

## EUGÈNE FROMENTIN

Born at La Rochelle in 1820. He was the son of a successful lawyer and intended to follow his father's profession; but, after receiving his diploma in Paris, at the age of twenty-three, he was taken ill, and as a pastime took up the study of drawing. He soon discovered that his tastes were stronger in the direction of art than toward the practice of law, and he became a pupil of Cabat and Rémond. He had visited Algeria as a youth, and, attracted by Marilhat's paintings of the Orient, now made up his mind to return to that country. He accordingly spent three years there—1846 and 1848 and 1852. In 1847 he first exhibited at the Salon, and in a few years was recognized as the most sympathetic and poetical painter of Oriental subjects, and became, indeed, the leader of a school. Meanwhile he established his reputation as a brilliant and facile writer, not only as a critic of art, but as a novelist. He received medals at the Paris Salon in 1849, 1857 and 1859, and at the Exposition in 1867. He was made Chevalier of the Legion of Honor in 1859 and Officer in 1869. Died in 1876.

## JEAN LÉON GÉRÔME

At the recent Universal Exposition the President of the International Jury of Fine Arts was Gérôme. Such a dignity was fitting culmination to the fifty-three years of honorable recognition which he had enjoyed since winning his first medal with "The Fighting Cocks." The picture was skied; but Gautier discovered it and wrote next day in the columns of "La Presse": "Let us mark with white this lucky year, for unto us a painter is born. He is called Gérôme. I tell you his name to-day, and to-morrow it will be celebrated." It was an affected, egotistical utterance but events have proved the accuracy of the judgment.

Gérôme was born in 1824 at Vesoul and became a pupil of Delaroche, whom he followed into Italy. He failed to secure the Prix de Rome, but consoled himself by visiting Russia and Egypt. From the latter he brought back a number of studies which were only superficially interesting compared with the work that he gathered in his second visit to that country; but the public crowded to see them, and Gérôme's popularity was first started. It was immensely advanced a little later by his "Duel after a Masked Ball," painted with an unpassionate coldness that makes the tragedy the more terrible. This complete objec-

tiveness of mental attitude is one of his main characteristics. Whether depicting a scene of horror, as in the "Death of Caesar," or of sensuous abandonment, as in "Phryne before the Tribunal," where the famous courtesan unveils her beauty nude before the judges, there is no trace of personal feeling on the artist's part. He makes a cold analysis, and records the facts as dispassionately as a surgeon. The inevitable result is that he does not move us either. He stirs our admiration, but leaves the emotions cold.

His store of archaeological knowledge was immense. He spared no pains to acquire it; thinking little of making a flying visit, perhaps to Rome, to gather some morsel of fact, and hastening back before the colors on the half-finished picture were yet dry. In such a picture as "The Century of Augustus," in which he represents the culmination of Roman civilization and its decline into the Middle Ages, the accurate knowledge of detail is almost limitless. One finds it in smaller quantity, but completely convincing, in the picture of "Louis XIV. and his Court" in the present collection. The accuracy does not obtrude itself, for it has been made subservient to securing a complete *vraisemblance*. The pageant of the times is actually before us; we live in the very atmosphere of it, and share, it may be noted again, the painter's dispassionate attitude. We feel the hollowness, as well as the stateliness of the spectacle.

Gérôme was a brilliant draughtsman, skilled in the wisdom of the French technicians. His second visit to Egypt enlarged the resources of his palette, but color with him was not an instinct. It was, rather, a cultivation. He was the great exponent of artistic scholarship. He died in Paris, 1904.

### SEYMOUR J. GUY, N.A.

An Englishman by birth. Born at Greenwich, January 16, 1824, and having received his art training in London, Seymour J. Guy came to America at the age of thirty, and has since identified himself completely with the land of his adoption. After obtaining considerable success as a portrait painter, he turned his attention to genre, particularly to subjects of domestic life, upon which he has established a widespread popularity. He became an Associate of the National Academy in 1861, a full member four years later, and was one of the original members of the American Water Color Society. His pictures are characterized by finished draughtsmanship, agreeable color and a serious and conscientious method.

### JEAN JACQUES HENNER

Born at Beruwiller, Alsace, in 1829. His father was a peasant and without means, but the municipality, after the young student had shown promising talent in the studio of

Gabriel Guérin at Strasburg, sent him to Paris, where he entered the École des Beaux Arts and gained the Prix de Rome in 1858, while a pupil of Drölling and of Picot. He spent five years in Italy, and afterwards travelled in various countries in Europe. Attention was first called to the great qualities of his work during his scholarship in Rome, and his "Susannah," exhibited in 1865, established his reputation once for all. He has been a consistent idealist all his life, and his work combines the great charm of purity with a virile strength of effect. He received medals at the Paris Salon in 1863, 1865 and 1866, and at the Exposition in 1878. He was made Chevalier of the Legion of Honor in 1873, and Officer in 1878. Medal at the Exposition in 1878; Member of the Institute in 1889. Died in Paris, July 23, 1905.

### THOMAS HILL

Was born in Birmingham, England, in 1829. His family came to America in 1840, and settled at Taunton, Mass. He early showed artistic talent, his first important work being painted in Philadelphia in 1853, at which time he was a member of the old Graphic Club and also of the Academy, studying in the life class, of which Rothermel was President. In 1853 he took his first medal at the Maryland Institute, Baltimore. In 1861 he went to California for the benefit of his health. Opening a studio in San Francisco, he took the first prize of the Art Union for his "Trial Scene in the Merchant of Venice." He went to Paris in 1866, and studied with Paul Meyerheim, after which he devoted himself almost exclusively to landscape. Taking up his residence in Boston in 1867, he painted several notable pictures, among others "The Yosemite Valley" and "White Mountain Notch." Ill-health compelled him to return to California, where he was soon able to resume the successful career begun in the East. At the Centennial Exposition, Philadelphia, 1876, he was awarded the first medal for landscape painting.

### WILLIAM HOGARTH

Born in London, in the Ship Court, Old Bailey, 1697. Apprenticed, about 1712, to Elias Gamble, a silversmith, after which he turned to engraving. Then he passed to prints for books; and after 1728 to oil-painting, producing small "conversation pieces." In 1729 he made a runaway marriage with Sir James Thornhill's only daughter. Four years later he settled in Leicester Fields, and established his reputation as a painter by the series of "A Harlot's Progress," followed quickly by the "Rake's Progress." In 1745 his art culminated in the six pictures of "The Marriage à la Mode." In 1757 he was appointed sergeant-painter to the king. He died at his later home in Lincoln's Inn Fields, 1764, and was buried in Chiswick Churchyard.

## HANS HOLBEIN (THE YOUNGER)

This prodigy of a painter, who developed so early his extraordinary ability, was born at Augsburg, and received instruction from his father, the elder Holbein; being influenced also by their fellow citizen, Hans Burckmair. When he was seventeen years old he migrated to the free city of Basle, whose university and printing press made it the centre of literary activity and a resort of men of learning from all parts. The youth's genius was recognized by Frobenius the printer, Erasmus, and Jacob Meyer, the Burgomaster; and at the age of nineteen he made his first essays in portraiture, painting among others Jacob Meyer and his wife. He was given the freedom of the city and intrusted with important fresco decorations. These have perished, but the designs for them are still retained in the Museum at Basle, together with 104 drawings, a sketch-book and fifteen paintings. Among the celebrated portraits of this period are a "Portrait of Erasmus," and the "Meyer Madonna" at Darmstadt, of which a copy by a later hand exists in the Dresden Gallery. The outbreak at Basle of religious and political dissensions, and the added horror of the plague, induced Holbein to seek employment in England, whither he set out with letters from Erasmus, stopping at Antwerp and making the acquaintance of Quentin Massys. In England he was cordially received and housed by the Chancellor, Sir Thomas More, whose portrait he painted, as well as one of Archbishop Wareham and some others. After two years he returned to Basle to complete his decorations of the Rathhaus; but revisited England in 1532, to find that More had been deprived of his high office. The German merchants of the Steelyard, however, welcomed him, and commissioned two decorations on canvas for their hall—the "Triumph of Wealth" and the "Triumph of Poverty." Many portraits belong to this period, notably the celebrated one in Dresden of Hubert Morrett. At what date he entered the service of Henry VIII. is not known, but the first entry of his receipt of a salary occurs in the accounts of the royal expenditure under the date of March 25, 1538, and the entries follow quarterly as long as the accounts are extant. He was employed by the king, in several of his matrimonial ventures, to visit the Continent and make portraits of prospective wives, and it is probable that he remained in the royal service until his death, apparently of the plague, in 1543.

## EUGÈNE LOUIS GABRIEL ISABEY

Born at Paris in 1804. He was the son of a well-known miniature painter, Jean Baptiste Isabey, and was the pupil of his father. He began his career as a genre painter, but shortly began to paint marines, and, indeed, during his whole professional life, more than sixty years, he divided his time between these two branches of art. In 1830 he was

appointed royal marine painter with the French expedition to Algeria, and although he executed many important commissions for sea pictures, he continued to paint those remarkably facile, vivacious and rich-toned figure pictures for which he is now chiefly known. He was at one time very successful as a water-color painter and also as a lithographer. He received medals at the Paris Salon in 1824 and 1827, and at the Exposition in 1855; was made Chevalier of the Legion of Honor in 1832 and Officer in 1852. Died in 1886.

## WILLIAM KEITH

Was born in Scotland in 1839. He studied under Achenbach and Carl Marr, and spent some time at work in Paris. He came to California in 1859, where, with the exception of occasional visits to Europe, he has since resided. Probably he is best known for his landscapes, which have achieved for him a reputation throughout the United States, while at the same time his work in the field of portraiture is almost equally important.

## SIR JOHN EVERETT MILLAIS

The distinguished position occupied by Sir J. E. Millais in contemporaneous art in England is unimpaired by the changes of schools and styles which have occurred since he took his first lessons in drawing at Mr. Sass's academy as a boy. He stood at the head of his guild later, as he stood at the head of his school half a century ago. Born in 1829 (June 8) at Southampton, his early boyhood was spent in France and among the Channel Islands, where he already produced some quite remarkable sketches from nature. In 1838 he had acquired such proficiency under Mr. Sass that he won the Society of Art's silver medal for drawing from the antique, and in 1840 he entered the Royal Academy as a student, winning the silver medal there in 1843. His first exhibited picture, in 1846, was "Pizarro Seizing the Incas," and in 1847 he received the Academy gold medal for his "Benjaminites Seizing the Daughters of Shiloh," and a commission to assist in the decoration of the Houses of Parliament. Up to this time he had followed the accepted traditions of art, but association with Rossetti, Hunt, Woolner, and other progressive and congenial young spirits led to the formation by them of the Pre-Raphaelite Brotherhood, which, in spite of its weaknesses and exaggerations, may be considered as having inspired English figure art with the allied spirits of realism and poetry. For some years Millais adhered closely to the severe artistic rules of the brotherhood, but as he grew stronger his genius burst its shackles one by one, until he had cast off all of Pre-Raphaelitism but what was best in it, and created that style of his own in which he is recognized as supreme. Made an As-

sociate of the Royal Academy in 1854, a Member in 1863, and a Baronet in 1885, enriched by an admiring nation both in honors and in substantial wealth, he found almost equal recognition abroad, especially in France, where he was an Officer of the Legion of Honor and a Member of the Institute, as well as a Medallist of Honor. Equally powerful in portraiture, compositions and landscape, Millais was as well one of the most versatile and productive of the many great artists of our time whose pencils have been employed in elevating illustrated literature to the level of high art it has attained. Died after a short illness in 1896.

### BARTOLOMÉ ESTEBAN MURILLO

Both Murillo and Velasquez were born at Seville, the former January 1, 1618, eighteen and a half years later than his illustrious fellow-townsmen. While Velasquez is reckoned in the Castilian school of Spanish painting, which, drawing its traditions from Toledo, grew around the courts of Philip II. and Philip IV. at Madrid, Murillo was the head of the Andalusian school, whose centre was Seville and its chief patron the Church. He was taught to paint by a relative, Juan del Castillo. In 1641, having acquired a little money by painting heads of saints and sacred pictures for South America, he was induced by Pedro de Moya, a former fellow-student who had studied in England under Vandyke, to proceed to Madrid, with the intention, as some writers state, of going on to England and to Italy. But the death of Vandyke, his own limited resources, and, most of all, the kindly advice of Velasquez, decided him to remain at Madrid, where the great master procured him every facility for completing his studies. In three years' time he had made such progress that Velasquez advised him to proceed to Italy, and offered him letters of recommendation from the king, which honor he declined, preferring to return to Seville. Here he painted a series of pictures for the Franciscan monastery, representing events in the life of St. Francis, and henceforth was acknowledged as the Caposeuola, or head of the school of Seville, his principal rivals being Francisco de Herrera the younger and Juan de Valdez Leal. Marrying a wealthy lady of Pilas, he was enabled to maintain a handsome establishment, his home being the resort of people of taste and fashion. In 1660 he founded the Academy of Seville, and for the first year was its president. His earlier pictures, painted with considerable force and realism, are chiefly illustrative of humble life, a favorite subject being the bare-legged, dirty street urchins sleeping or playing in the sunshine. But later, scriptural or religious pictures occupied his brush, and of these the most important were a series of eight large canvases painted for La Caridad, the hospital of St. George. Many of these are now dispersed, some of them having been taken away by Marshal Soult during the Peninsular War.

His last work was an altar piece of St. Catherine, painted at Cadiz for the Church of the Capuchins. But it was never finished, for a fall from the scaffolding obliged him to return to Seville, where shortly afterwards he died, April 3, 1682.

## MIHÁLY DE MUNKÁCSY

In 1846 the rude village of Munkács, in Hungary, was the birthplace of a child of poverty who was christened Michael Lieb. He had no future but one of misery, such as had preceded him in the experience of his progenitors, and he commenced, almost as soon as he could handle a tool, to earn his meagre living as a carpenter's apprentice. He taught himself to draw, and, in a crude way, to paint. Then a good-natured, poor portrait-painter of Gyula took him up and taught him a little more. From this master he passed into the hands of the Vienna Academy, and, by a supreme effort, finally secured admission into the Munich School of Fine Arts, where Professor Adam became his friend and instructor. Here the young artist made such strides in advance that he was enabled, by the winning of several prizes, to set himself up at Düsseldorf in 1869 as a painter. The works of Knaus and Vautier inclined him to genre painting, and in 1869 his "Last Day of a Condemned Man" made him famous. His style was so original and so unlike the conventional methods of German art that it attracted attention in Paris, and in 1872 he was emboldened to settle in that city. He had received a medal at the Salon in 1870, and so was not unknown there. In 1877 he was received into the Legion of Honor, of which he had been an Officer since 1878. Munich and Vienna made him a member of their Academies, and the whole world in which art finds patronage has accepted him. His ease is an illustration of the triumph of artistic genius over apparently insurmountable difficulties almost unique in the history of modern art. Died May 1, 1900.

## GEORGE H. McCORD

A sympathetic student of nature, George H. McCord is mostly identified with landscape subjects drawn from New York State and New England, although he has gathered material also in the South and in parts of England. He was born at New York in 1848, and became a pupil of Moses Morse. His first appearance at the exhibitions of the National Academy was made in 1868, and he was elected an Associate in 1880. He is a member of the American Water Color Society, and is represented in many galleries in the country.

## ERSKINE NICOL

Born at Leith, Scotland, in 1825. He began life as a house painter, and while he was thus engaged he studied drawing at the Academy in Edinburgh. He became, later, the instructor of drawing in the high school of his native town, passed some years in Dublin as a drawing-master and finally settled in London in 1863. He was long known as a popular painter of domestic genre subjects, many of them of a humorous nature, and is greatly esteemed as a colorist. He was a Member of the Royal Scottish Academy and was elected an Associate of the Royal Academy in London in 1866. He died in 1904.

## VICENTE PALMAROLI

Born at Madrid, Spain, in 1835. He studied at the Academy of Fine Arts, Madrid, under Federico Madrazo, and later continued his studies in Rome, where he became, after some years' residence, the Director of the Spanish Academy there. He is well known as a portrait painter, but more widely recognized, perhaps, as a painter of historical genre subjects. He received a medal at the Exposition at Paris in 1867.

## E. WOOD PERRY

Was born in Boston, Mass., in 1831. Genre painter, pupil of Emanuel Leutze in Düsseldorf, and of Couture in Paris. Visited Europe in 1852-60; studied and sketched in London, Paris, Düsseldorf, Rome and Venice. In 1860 returned to America, made a tour of the South and West, and in 1864 visited the Sandwich Islands. He was elected an A. N. A. in 1868, and National Academician in 1869.

## PROFESSOR OTTO PILTZ

Genre and portrait painter of the contemporary German school. His work is celebrated for its excellent study of character and good quality of color.

## REMBRANDT VAN RIJN

Was born at Leyden, and on July 15th, but the exact year is still a matter of debate. Orlers, a burgomaster of the town, writing in 1641, states that the year was 1606. Various documents, however, discovered of late years, have been utilized to throw doubt on his assertion, but as these are inconsistent with one another, indicating respectively 1603,

1604, 1605, 1606 or 1607, too much reliance cannot be placed on them, and as Orlers was indisputably in a position to know the facts, there seems no good reason for discrediting his authority. He was the son of a miller named Harmen or Hermann Gerritsz, who assumed the affix van Rijn, and of his wife Neeltje, the daughter of a baker, Willems of Suydtbroeck. In Vosmaer's "Life of Rembrandt" the details of his family tree and of his parents' condition in the world are elaborately set out. He was the fifth of six children, but his parents were comfortably off, and, determined that he should have a good education, entered him on May 25, 1620, as a student in the Faculty of Letters at the Leyden University, in order that, as Orlers puts it, "he might in the fulness of time be able to serve his native city and the Republic with his knowledge." But such studies as these were not at all to the boy's tastes, and, before he had been long *aux prises* with Latin, his father became convinced that his inclination for art would have to be allowed its way. The lad was accordingly placed in the studio of Jacob von Swanenburch, a respectable painter and a member of an old Leyden family. With him Rembrandt stayed three years, and made good progress, giving such promise of future excellence that in 1624 he was allowed to remove to the more famous studio of Pieter Lastman at Amsterdam. This step was probably due to the suggestion of Jan Lievensz, a fellow-aspirant to art, and an intimate friend of Rembrandt's, who had already spent two years under Lastman. Six months of his instruction, however, proved more than enough for Rembrandt. His new teacher had visited Rome, and acquired the artificial Italianate manner with which Rembrandt, the earnest seeker after truth in nature, could have no sympathy. In the course of the same year he returned to Leyden and set himself "to study and practise painting alone and in his own way," according to Orlers.

## ÉDOUARD RICHTER

Was born in Paris. He was a pupil of Hébert and Bonnat. His portrait and genre paintings have been highly commended. Exhibitor at the various salons and expositions, and the recipient of numerous honors.

## C. D. ROBINSON

Was born July, 1847, in Vermont. He studied in Boston under Bradford, George L. Brown and George Inness, and later studied in Paris. Quite well known in California for his landscapes and marines.

## GEORGE ROMNEY

Born at Dalton-in-Furness, Lancashire, 1734. A pupil of Steele at Kendal. Supported himself by painting portraits. Married Mary Abbot. After six years he left her with two children and settled in London. In 1773 he visited Italy for two years, and returned to London to share public favor with Reynolds and Gainsborough. Infatuated with Emma Hart, who was his model for innumerable works, he bitterly felt her marriage with Sir William Hamilton. He grew enfeebled, and in 1798 went back to his wife at Dalton, whom he had forsaken for thirty years. He died in 1802.

## VICTOR LÉON FERDINAND ROYBET

When, at the Salon of 1866, the "Jester of Henry III." won for its painter his first medal, France hailed in Roybet a new prophet in current art. The combination of a true feeling for color with vigorous expression of form and correct decorative instinct was then an uncommon quality in the studio. Roybet painted with a naturalistic power, yet with also a pictorial sympathy which did not permit of the doctrine of the realists that anything that could be painted was good enough to paint. He required that his subject should be as attractive as its rendition was accurate. His cavaliers and ladies, his groups and cavalcades, were not only picturesque in themselves and realized with remarkable vividness and vitality, but they were presented in picturesque incidents and surroundings. The painter is a native of Uzès, in the Garde, and was born in 1840. He had begun the study of art at the École des Beaux Arts at Lyons, and settled in Paris not long before his début at the Salon. An immediate favor followed the warm critical reception of his first works, and he entered upon a career of success to which years have only added, and which had made his name familiar throughout the civilized world. To successive exhibitions he sent a splendid series of canvases, representing social and historical episodes of the past, in each of which his powers found stronger and ever stronger expression; and in the art world itself, and in that of the art lovers whose collections his brush has enriched, he enjoys an esteem which is commensurate with his genius, at once so brilliant, original and sincere. An exhibition of his collected works in Paris last year was the occasion of an enthusiasm which has been rarely aroused by any display in that city of the productions of a single hand.

## JAKOB VAN RUYSDAEL

Was born at Haarlem about 1625 (?); died there, March 14, 1682. Dutch school landscape painter, the son and pupil of Izaak van Ruysdael, probably also pupil of his uncle,

Salomon van Ruysdael; became the greatest landscape painter of the Dutch school. In 1648 he joined the guild of St. Luke at Haarlem, and in 1659 obtained the rights of citizenship at Amsterdam. He was little appreciated by his contemporaries, and gained a scant maintenance by his art. In 1681 he became so impoverished that some of his fellow-members of the Mennonite sect petitioned the Burgomaster of Haarlem to admit him to the public hospital. Many of his landscapes represent views in the environs of Haarlem and about Bentheim. His early works are remarkable for minute finish of accessories. Ruysdael was an admirable etcher.

### EMILIO SANCHEZ PERRIER

One of the brilliant group of Spanish painters who have made their home in Paris, Sanchez Perrier made his first appearance at the Salon of 1886, receiving an Honorable Mention. His landscapes are not only distinguished by purity of color and deft craftsmanship, but interpret the character of the scene with much quiet feeling.

### GERARD TERBURG (TERBORCH)

Was born at Zwolle, probably between 1613 and 1617; died at Deventer, December 8, 1681. He received his first instruction from his father, Geert Terburg, then formed himself in Amsterdam and especially in Haarlem, where he entered the guild in 1635, under the influence of Frans Hals and through the study of the masterworks by Titian, Rembrandt and Velasquez. He travelled through Germany, Italy, Spain, England and France, and painted everywhere portraits and genre pieces. In 1646-48, at Münster, he became, through the favor of the Spanish envoy, the painter of the diplomatic circle and executed the famous portrait group of the Peace Congress; followed the Spanish envoy to Madrid, where he painted the king and many courtiers and ladies; returned via England and France to his native country, and settled at Deventer, where he obtained citizenship in 1655, and afterwards became burgomaster. He was the inventor of the interiors, and of the satin gown, so much used by Mieris and Metsu.

### F. P. TER MEULEN

Born at Bodegraven, Meulen became a pupil of Van den Sande-Bakhuyzen the elder. He works at The Hague, devoting himself to landscape, often with flocks and figures introduced. They are painted "loosely," with charming suggestion of atmosphere and light, and at times have a fresh and tender tone more than a little reminiscent of Mauve. His "Guardian of the Flock" was one of the most agreeable pictures in the Dutch gallery at the recent Universal Exposition.

## GIOVANNI BATTISTA TIEPOLO

Was born in Venice, April 16, 1696, and died in Madrid, March 27, 1770. He was a pupil of Gregorio Lazzarini; afterwards influenced by Giovanni Battista Piazzetta, and still more by Paolo Veronese, whose equal he was reputed to be, in the decadence of Venetian art, though he was very far from being so as a colorist. But he has been rightly called the last great decorative painter of the Venetian school. After painting frescoes in Milan and other Italian cities, he went to Würzburg in 1750, and on his return to Venice (1753) was appointed first director of the Academy of Painting. In 1761 he was called to Spain by Charles III., became a favorite at the court of Madrid, and executed, with the assistance of his son, Giovanni Domenico (born 1726; died after 1777), frescoes in the royal palace with such success as to excite the jealousy of Raphael Mengs, then court painter. Tiepolo produced some showy pictures, of which one of the best is the "Banquet of Cleopatra," in the Hermitage, St. Petersburg.

## AART VAN DER NEER

Born at Amsterdam in 1603; died there, November 9, 1677. Dutch school; landscape painter; was a friend of Cuyp, who occasionally supplied the figures in his landscapes, and an admirable painter of moonlight and twilight scenes. He represented for the most part canals with towns on their banks lighted by the moon, and no other painter has depicted the lights and shadows incident to such scenes with so much truthfulness and clearness. He painted conflagrations also with equal truth.

## WILLEM VAN DE VELDE

Born at Amsterdam in 1633. Marine painter. Son and pupil of Willem Van de Velde the elder. He accompanied his father on his sea voyages, and in 1675 entered with him the service of Charles II. of England. In 1686 he returned for a short time to Holland, but was called again to England by James II. He died at Greenwich, 1707.

## SIR ANTHONY VANDYKE

Born of a good family at Antwerp, 1599, the seventh child of twelve. His father was a silk merchant, his mother skilful as a flower painter and embroiderer. When ten years old he was apprenticed to Hendrik van Balen, and in 1615 entered the academy of Rubens, remaining five years as pupil and assistant. The master procured him an introduction to James I., whose portrait he painted at Windsor, and assisted him to visit Italy. Here he painted the portrait of Cardinal Bentivoglio, now in the Pitti Gallery. After five years'

stay he returned to Antwerp, and again Rubens helped him to favor. He paid an unsuccessful visit to England in 1627, and for three years lived in Antwerp and Brussels, painting religious pictures and portraits and etching the portraits of painters. In 1632 he accepted the invitation of Charles I., painted portraits of the king, queen and royal family now at Windsor, was knighted and appointed Court painter. He lived in sumptuous style at Eltham, and in the winter at Blackfriars. Here he died in 1641, and was buried in the old Cathedral of St. Paul, near the tomb of John of Gaunt.

### VIRGIL WILLIAMS

After studying in Rome settled in San Francisco, and eventually organized the California School of Design, of which he was the Director for thirteen years. Mr. Williams died in 1886. In 1904 the pupils of the San Francisco School of Design erected in his memory a bronze tablet in appreciation of his lifework. "He shaped the dawn of Western Art and prophesied its noon."

### JULES WORMS

Born at Paris, 1837. Pupil of Lafosse. First exhibited at the Salon in 1859. He spends much of his time in Spain, where the subjects of most of his pictures are found. Medals, 1867, 1868, 1869, 1878; Legion of Honor, 1876. One of the founders of the French Water Color Society.

### ADRIAAN VAN DER VENNE

Born at Delft in 1589; died at The Hague, November 12, 1662. Dutch school; landscape, genre and portrait painter, pupil of the goldsmith Simon Valck, after having received a classical and scientific education at Leyden; master of St. Luke's Guild at The Hague in 1625, and one of the founders of the new guild in 1656; painted historical and allegorical scenes, battles, hunts, conflagrations, into all of which he introduced numerous well-drawn and finely executed figures of a portrait-like character in the historical pieces.

### EDUARDO ZAMACOIS

Was born in Bilbao in 1842. He studied with Balasco in his native city, afterwards entering the Madrid Academy under Federico de Madrazo. Thence he proceeded to Paris, where he was a pupil of Meissonier. His subjects are largely costume pieces of the seventeenth century, fine in color and full of *esprit*. He was one of the most brilliant of the Spanish group in Paris, until his untimely death in 1871.



## CATALOGUE

SALE FRIDAY EVENING

FEBRUARY 9TH, 1906

AT MENDELSSOHN HALL

BEGINNING PROMPTLY AT 8.30 O'CLOCK

No. 1

JULES WORMS

FRENCH

1837—

*A. H. Flower*

*400.*

*A SPANISH FLIRTATION*

Standing near the entrance to a patio, a Spanish gamekeeper dressed in tawny garments is indulging in a mild flirtation with a comely maiden. She wears a full figured short petticoat and a red shawl, and holds in her right hand a half-opened fan. In the foreground on the right the keeper's gun, game bag and various accoutrements are carelessly placed upon a low bench.

*Signed at the lower left, J. WORMS.*

*Height, 12¾ inches; width, 9½ inches.*



No. 2

VICENTE PALMAROLI

SPANISH  
Contemporary

125. *IN THE BOUDOIR*

*H. A. Babcock*

A young lady, half reclining in an easy-chair in front of a fireplace, her feet supported on a sofa cushion, is languidly sewing on a brilliant red garment. She is dressed in an embroidered black muslin gown with a salmon pink satin bodice, and her hair is dressed high upon her head. In the background, against the richly decorated wall, stands a small writing-desk, and over the mantel-piece, on which appears a garniture of two reclining figures and a glass vase, is an elaborate arrangement of multicolored draperies.

*Signed at the lower right, V. PALMAROLI.*

*Height, 13 inches; width, 10¼ inches.*



No. 3

ÉMILE NORMAND

FRENCH

210.  
*ON THE BANKS OF THE SEINE*

Two white and two black Percheron horses are being led along a broad sandy road on the banks of the river. In the left foreground a flock of white ducks scrambles away to the waterside, and just beyond them a peasant girl is walking toward a canal boat which is moored to the bank. In the distance a low line of hills forms the horizon, broken on the left by a lofty tower which rises high above the houses of a small town. The lower part of the sky is filled with large masses of turbulent cloud-forms threatening a gale.

*Signed at the lower right, ÉMILE NORMAND, ST. MEUL, 1872.*

*Height, 9½ inches; length, 18 inches.*

*A. Audouin*



No. 4

GEORGE H. McCORD, A.N.A.

AMERICAN

1848—

*"SHADES OF NIGHT BEGIN TO FALL"*

From the left foreground a frozen stream sweeps away to the right and disappears around a wooded point where stands a church with a square tower and various cottages. In the distance an isolated group of rugged mountains rises high against the sky. The sun is just disappearing behind the peaks and a golden glow is diffused over the entire landscape, the focus of light in the sky being strongly reflected on the frozen stream in the foreground.

*Signed at the lower right, GEORGE H. McCORD, '87.*

*Height, 12¼ inches; length, 20 inches.*



No. 5

OTTO PILTZ

GERMAN  
Contemporary

Chas A. Schenck

240  
*THE JACKDAW*

A small child, securely fastened in a rude high chair, is sharing a crust of bread with a pet jackdaw, which, unable with its clipped wings to fly up to the child, has sprung upon a low wooden bench and eagerly flutters in anticipation of the bread crumbs. The child is dressed in coarse garments of gray and red. The background is a plastered wall with a marble dado.

*Signed at the lower middle, PILTZ.*

*Height, 16¼ inches; width, 13¼ inches.*



No. 6

EDUARDO ZAMACOIS

SPANISH

1842—1871

*Jude M. Cutting*

*A RAINY DAY*

The motive of this unfinished picture, which shows in an interesting way the method of the painter, was found in the social life of Madrid at the end of the eighteenth century. The young lady, holding her satin dress high above her ankles, has met on a narrow sidewalk an old beau, who, with courteous gesture and uncovered head, bows to the lady as if offering her the shelter of a large umbrella. To the right of the couple, in the middle distance, the street passes under an archway, and numerous figures are suggested, some with umbrellas, others without, while a small corner of the sky, showing high up under the arch, indicates that the shower will soon be over.

*From the sale of the ARTIST'S studio effects.*

*Height, 15 inches; length, 18 inches.*



No. 7

MIHÁLY MUNKÁCSY

HUNGARIAN

1846—1903

*L'EAU BÉNITE*

A peasant woman, holding an infant on her right arm, stands near the holy-water basin at the entrance to a church, touching the water with the fingers of her left hand. She is dressed in coarse clothes, with a gray jacket over a white chemise, a blue skirt over a red petticoat and a brilliant blue kerchief on her head. Behind her, in the mysterious gloom of the interior of the church, are seen various figures seated at worship. The light falls strongly from the upper left, bringing the figures of the mother and child into strong contrasts of light and shade.

*Signed at the lower left, MUNKÁCSY.*

*Height, 16½ inches; width, 12¼ inches.*



No. 8

E. SANCHEZ PERRIER

SPANISH  
Contemporary

Emerson McCullin

LANDSCAPE

A broad, placid river stretching across half the foreground curves to the right and disappears behind a grassy point under low, rounded hills partly covered with olive trees and other growth. Two figures are engaged in building a fire on the grassy point, and behind them on the summit of a knoll stand the walls of a ruined building. From a low bank in the left foreground rises a clump of white birch trees extending out of the picture, and a tangle of briers and small bushes grow around their roots. The effect is of early sunset, and a few mauve clouds, tipped with yellow light, float in the glowing sky.

*Signed at the lower left, E. SANCHEZ PERRIER, ALCASA, '87.*

*Height, 14 inches; length, 21½ inches.*



No. 9

EUGÈNE GABRIEL ISABEY

1700.  
FRENCH  
1804—1886

*E. M. Muelin*

*LOUIS XIII ENFANT, SORTANT DE L'ÉGLISE*

The youthful king has just left the doorway of a richly decorated church, followed by the ladies of his court and ecclesiastical dignitaries. On one side several courtiers do him homage as he passes, and on the other a guard of pikemen in rich uniforms salute the youthful monarch. The sunlight falls strongly from the upper left, making vivid contrasts of light and shade.

*Signed at the lower middle, E. ISABEY, '69.*

*Height, 16 $\frac{3}{4}$  inches; width, 13 inches.*



No. 10

JAN WEENIX

DUTCH

1644—1719

*J. K. Rhodes*

*275.*  
**STILL LIFE**

A dead hare and two game birds have been thrown down upon the floor in the angle of the wall. The two birds lie on their backs and the hare partly on his back and partly on his shoulders, so that his head comes to the front near the heads of the two birds and his hind legs are stretched up above them at a wide angle. The light falls strongly upon the group from the upper right, making a strong contrast of light and shade in color.

*Height, 9 inches; length, 12 inches.*



No. 11

AART VAN DER NEER

DUTCH

1619—1692

*MOONLIGHT*

217.  
This is a scene on a broad Dutch canal. In the right foreground a peasant, accompanied by his dog, is about to open a rude gate at the foot of a tall tree overhanging a cottage, and just above the figure of the man the full moon breaks out through the clouds. On the left, across the canal, which is busy with barges and other boats, is a line of houses, under overhanging trees, with a windmill in the distance beyond. The sky is covered with dark clouds, touched here and there by the rays of the moon.

*Height, 10 inches; length, 13 inches.*



1500  
No. 12

*J. J. Henner*

JEAN JACQUES HENNER

FRENCH

1829—1905

*MAGDALEN PRAYING*

This is a female figure kneeling on both knees, with body erect and hands clasped over her bosom. Her head is turned upward, and around her waist is a piece of loosely tied blue drapery. Her auburn hair falls in wavy masses nearly to her knees. The light strikes the figure strongly from the upper left, bringing it into strong contrast against a mysterious background, graded in depth from right to left. The light is concentrated on the upper part of the figure and gradually diminishes in intensity until it touches the extended feet near the lower right corner of the picture.

*Signed at the upper right, J. J. HENNER.*

*Height, 18¾ inches; width, 12¾ inches.*



No. 13

FERDINAND ROYBET

FRENCH

1840—

*3600*  
**DRINKING SONG**

*E Brandus*

A merry party of roystering cavaliers have assembled in a cabaret, and are joining in a drinking song. The leader of the chorus, wearing a shining steel gorget over a buckskin jacket, holds aloft a beaker of wine with his left hand, while he beats time with his right, in which he holds his broad-brimmed hat. The central figure of the group is a jolly young musician, perched on the edge of the table, who thrums an accompaniment to the song on a large lute with long-extended neck and many strings. The costumes and accessories are of the period of Louis Quatorze.

*Signed at the lower right, F. ROYBET, PARIS, 1882.*

*Height, 18 inches; length, 21¾ inches.*



No. 14

F. BEUVY

Arthur Tappan

VERY HOT IN SPAIN

A fat priest, dressed in warm black garments, his hat in his hand, and sheltering his head from the sun by a large red umbrella, is struggling along a broad sandy road, bordered by aloes. Beyond the figure, which is in strong relief against the landscape, is a broad sunlit plain, broken here and there by villages and clumps of trees extending to a range of mountains which forms the horizon in the far distance. The sky is cloudless and the whole landscape is bathed in hot sunlight.

*Signed at the lower left, F. BEUVY.*

Height, 18½ inches; width, 15 inches.



No. 15

ROEKLER

200.  
*SPIRITUAL CONSOLATION*

*E. McMillen*

Two bereaved ladies, dressed in sombre robes of black, are seated on a richly draped bench in a window alcove at the top of a carpeted stair. Opposite them a Benedictine priest, seated in an armchair, with breviary in hand, evidently addresses them words of consolation and comfort. His head is in strong relief against a brilliant latticed window, the light from which strikes vigorously on the figures of the ladies. Hung against the wooden cornice is a portrait in a black frame, decorated with green foliage.

*Signed at the lower left, ROEKLER.*

*Height, 19 inches; width, 14¾ inches.*



No. 16

4719  
GEORGE DE FOREST BRUSH

AMERICAN

1855—

*A Forest Brush*

*THE INDIAN AND THE LILY*

An Indian hunter crouches on the marshy shore of a Southern swamp lake, and, clinging to a vine with his right hand, reaches forth his left to pluck a lily from the water. His only dress is a pair of yellow leggins and a breech-clout. Over his shoulder hangs a flamingo and a large white heron. Behind the figure is a tangled jungle of moss-covered swamp trees, and in the foreground are broad lily-pads and other water plants.

*Signed at the lower right, GEORGE DE FOREST BRUSH, FLORIDA, 1887.*

*Height, 21 inches; width, 20 inches.*

*Awarded a medal at the World's Columbian Exposition, Chicago, 1894.*



3. *Phragmites* (common)

No. 17

EUGÈNE FROMENTIN

FRENCH

1820—1876

3025.

*Ch. Fromentin*

*THE SIMOON*

Three Arab horsemen have halted on the edge of a plain to resist the first gust of wind from the approaching storm. The horses huddle together in terror, and the men, one of whom has dismounted, struggle with their fluttering burnouses and attempt to calm their steeds. In the far distance, across the broad plain, is seen an immense storm-cloud sweeping along near the horizon, and the sky is covered with a rolling mass of vapor.

*Signed at the lower right, Eva. F.*

*Height, 21½ inches; length, 26 inches.*



No. 18

ADRIAAN VAN DER VELDE

DUTCH

1689—1672

1509  
*CATTLE*

The prominent object in the foreground is a red cow with a white face, standing near the edge of a small pool. Behind her a dun-colored companion and two sheep lie upon the grass, and farther away on the right a black cow feeds in the pasture. In the middle distance on the left a shepherd and shepherdess are asleep under a canvas shelter stretched between two pollard willows, and on the right is a vista across a pleasant landscape to a lake under a summer sky filled with luminous clouds.

*Height, 19½ inches; width, 17¼ inches.*

*From the collection of MEVROUW VAN PEUTICHEN, Holland.*



No. 19

GERARD TERBURG

DUTCH

1608—1681

*THE ESTAMINET*

1956

A young lady, wearing a white satin gown, with a long stiff bodice and full lace sleeves, a short black cape over her shoulders and a white kerchief on her head, is seated in a rude chair at the end of an oak extension table, holding in her right hand, supported in her lap, a delft jug, and raising with her left hand a large wine-glass to her lips. Her male companion sleeps peacefully after a drink and a smoke, resting his head on both of his hands. In the gloom of the background is seen a hooded fireplace projecting far into the room.

POURTALES Collection, France.  
PRINCE DEMIDOFF Collection.  
STEPHEN BOURGEOIS, Paris, 1899.

*Height, 15¼ inches; width, 13½ inches.*



No. 20

DAVID TENIERS

DUTCH

*J. K. Fletcher*

*FIRST AID*

A boor of the type familiar to us through this artist's pictures has wounded the back of his hand and, applying a plaster, is making an open-mouthed grimace at the pain. He is dressed in a shabby felt hat, turned up at the side, and a full-sleeved black jacket. Behind him a woman, her head enveloped in a muslin kerchief, is holding a flask of liniment in her hand.

*Height, 6 $\frac{3}{4}$  inches; width, 4 $\frac{3}{4}$  inches.*



No. 21

JAN VAN DER MEER

DUTCH

1632—1675

*THE LACE MAKER*

1900  
This is a half-length figure of a Dutch vrouw, seated facing the window of a small room, holding in her lap a lace cushion. She wears a gray jacket trimmed with white fur, black petticoat, white apron and collar, and her hair is dressed close to the head and confined by a small cap with ear lapels. A thin blue curtain hangs against the window casement, and a piece of silk of the same color partly drapes one of two pictures hanging on the wall behind the figure.

*Height, 8½ inches; width, 7 inches.*

*Collection of the DUKE OF BUCKINGHAM.  
ZWIGHTMAN family, Holland.*



No. 22

HANS HOLBEIN

GERMAN

1497—1543

*100*  
**PORTRAIT OF A YOUNG MAN**

This is a portrait of a young man seen to the waist. He is dressed in a coarse-textured, fur-trimmed black cloak and a black doublet, and wears a small black cap jauntily placed on one side of his head, ornamented with medals and metal pieces. Around his neck and wrists are ruffles of black-edged lace, and his right hand, which is extended upon his stomach, is bare, while the left one is gloved. The head is in three-quarters view to the left, and the eyes turn to the right, looking toward the spectator. No signs of beard are visible upon the youthful face, and the hair is cut straight across the forehead and just below the ears in the fashion of the time. The background is a graded tone of green.

*Inscribed at the upper left, H x V̄N̄PVRE  
IC A · · V*

*Height, 13¾ inches; width, 10½ inches.*

*From the VAN DER VEEN family, Holland.*

*J. H. Fisher*



No. 23

REMBRANDT VAN RIJN

DUTCH

1607—1667

*PORTRAIT OF THE ARTIST*

This portrait of the painter as a young man represents him with long hair and beardless, dressed in a black velvet costume, with steel gorget around his neck and a small hat with feathers jauntily set upon his head. The shoulders are in three-quarters view to the left. The brim of the hat casts a luminous shadow over the forehead, and the light is concentrated on the lower part of the face and sparkles on the rounded surface of the gorget. The background is a graded tone of warm brown.

*Height, 18 inches; width, 14 $\frac{1}{2}$  inches.*

HARTMANN Collection, London. Previous to 1783.

ZWIGHTMAN family, Holland.

STEPHEN BOURGEOIS, Paris, 1895.



No. 24

GIOVANNI BATTISTA TIEPOLO

ITALIAN

1693—1769?

*C. A. Brown, Legh*

*STUDY FOR CEILING DECORATION*

A religious subject, treated in the characteristic decorative Venetian style, with a large number of figures and certain architectural features. In the foreground a Benedictine monk kneels upon a carpeted stair, adoring, with outstretched hands, the Virgin, who, accompanied by a number of saints, extends both arms in recognition of the monk's prayer. On either side of the monk are floating cupids, and in the right foreground is an angel with outspread wings and short floating blue drapery.

*Height, 15 inches; length, 20 inches.*



No. 25

ERSKINE NICOL, A.R.A.

SCOTCH

1825—1904

570. *THE MORNING WALK* *A. Erskine Nicol*

An old Highlander in blue bonnet and sad-colored garments, with a warm plaid thrown around his neck and shoulders, is just passing through a gate in a low-walled enclosure which surrounds his cottage, supporting himself with one hand on the gate and the other on a stout stick. Behind the figure is a sunlit whitewashed cottage with thatched roof, and a moorland hillside in the distance. Near the cottage door the sturdy good-wife, shading her eyes with her hand, watches the old man with evident solicitude.

*Height, 25 inches; width, 19 inches.*



No. 26

WILLIAM KEITH

AMERICAN

1839—

200  
*DAWN*

*C. A. Schwen*

A scene at sunrise in the heart of the Sierras or Rockies. From the left foreground a shallow stream winds along the edge of a narrow valley to the middle distance, where stands a populous camp of Indians. In the middle distance is the steep slope of a rugged mountain flank, which extends diagonally across the picture, and in shadow is contrasted against a sunlit ridge of lofty peaks beyond broad snowfields and glaciers surrounding pinnacles rising high against a simple sky.

*Signed at the lower left, W. KEITH, '75.*

*Height, 24 inches; width, 20 inches.*



No. 27

SEYMOUR J. GUY, N.A.

AMERICAN

1824—

175  
*FIRST UP*

A little girl in ragged white chemise and red petticoat is kneeling in front of a cooking stove, holding to the grate a piece of paper which she has just lighted from a candle which she has in her left hand. Her figure is illuminated by the warm candlelight, which throws a magnified shadow on the wall behind, accentuates here and there the objects on the floor, and glitters on the shining metal of the stove and on a tin kettle which stands on the top. It is evidently the first duty of the day for the little housekeeper, because her hair is in curl papers and she has not taken the trouble to put on her shoes and stockings.

*Signed at the lower right, GUY, 1879.*

*Height, 24 inches; width, 20 inches.*

*Harry L. Tophitt*



No. 28

ALBERT GUSTAV ARISTID EDELFELDT

FINN

1854—1905

*Emerson M. Miller*

750.  
*COURTING SCENE*

This is a fourteenth century interior with two figures, a young man and a maiden in costumes of the same period. The girl is seated near a casemented window filled with painted glass, and bends over an embroidery frame, listening with apparent pleasure to the soft words of her lover, who, seated beside her in an attitude of negligent ease, throws his right arm somewhat carelessly over the back of the chair on which his lady-love is seated. She is dressed in a gown of pale yellow trimmed with black, and he wears a slashed costume of blue, red and yellow.

*Signed at the lower left, A. EDELFELDT, 1879.*

*Height, 25¾ inches; width, 21¼ inches.*



No. 29

W. ROEGGE

GERMAN  
Contemporary

175-  
*LEAVING HOME*

*Harry L. Tophitt*

A young peasant girl, about to make her first journey into the world, is receiving the last words of advice from her aged mother. The maiden, bundle in hand, stands near a rude table, and her mother sits near, clasping her daughter's right hand with both of hers. The little group is strongly lighted from a latticed window on the left, and the humble interior, with its crucifix, its religious pictures, its half-opened cupboard, and various objects of domestic use, is in a glow of warm light.

*Signed at the lower right, W. ROEGGE, MUNICHEN.*

*Height, 23 inches; length, 24 inches.*



3200

O. N. Rutherford

1599—1641

This is the head and shoulders of a man, nearly in profile, the face turned to the right and slightly inclined over the left shoulder. The dark brown hair, which is moderately short and wavy, partly covers the ear and falls upon the neck behind, and he wears a brown mustache and goatee in accordance with the prevailing fashion. An ample falling ruffle of lace surrounds the neck over a black doublet and cloak, across which a golden chain is hung from the left shoulder. The head is strongly lighted from the upper right, and the flesh is in vigorous relief against a warm gray background.

*Oval. Height, 28½ inches; width, 22¼ inches.*

*From the VOORDAUW Collection, Holland.*



No. 31

BARTOLOMÉ ESTEBAN MURILLO

SPANISH

1618—1682

*MARRIAGE OF ST. CATHERINE*

1800

This is the sketch for the well-known picture by Murillo. St. Catherine is kneeling before the Virgin and the Child, who have appeared in a glory of clouds, accompanied and supported by numerous cupidons. The Infant, seated in the Virgin's lap, is about to place a ring on St. Catherine's extended marriage finger. On either side of the group are winged angels in attitudes of adoration, and in the background, above and behind the central group, is the suggestion of a portico draped with curtains, partly hidden by the clouds.

*Height, 29 inches; width, 21¼ inches.*

*From the collection of W. HEKKING, Holland.*



No. 32

JAKOB RUYSDAEL

DUTCH

1625—1682

*W. A. Clark*

*LANDSCAPE*

A narrow stream flows down to the middle foreground under a rustic bridge made of poles and branches. An ancient birch tree has been broken off by the wind, and its trunk lies partly upon a grassy bank above the brook and partly in the water. In the middle distance is a hillside covered with a growth of tall trees in summer foliage, forming a large, rounded mass against the sky, which is filled with drifting summer clouds. The path, which leads over the bridge, winds up the hillside, and in the deep shadow are seen the figures of an old peasant and a small boy.

*Signed at the lower right, R*

*Height, 25¼ inches; length, 27½ inches.*



No. 33

GEORGE ROMNEY, R.A.

ENGLISH  
1734—1802

*E. M. M. H.*

*PORTRAIT OF MISS ROBINSON*

The head, shoulders and arms of a comely young lady. The head is in three-quarters view to the left, the eyes turned toward the spectator. She wears a broad-brimmed black hat with white ostrich feathers, a dark silk gown cut low, with a fichu around the shoulders and lace at the wrists. The hair is powdered and dressed high in a profusion of ringlets, with large curls which fall upon the shoulders on either side of the neck. The background is a rich red silk curtain, looped up to show at the lower left of the picture a wide landscape with distant mountains against an evening sky.

*Height, 30 inches; width, 25 inches.*



No. 34

WILLIAM HOGARTH

ENGLISH

1697—1764

*FEMALE PORTRAIT*

The half length figure of a lady, seated, in full face, with head in three-quarters view slightly inclined to the left, eyes looking in the same direction. She wears a leghorn straw hat trimmed with white ribbon, a low-cut blue bodice with a white fichu, and a lace-trimmed black mantle around her shoulders. The background is a cloudy sky, with sunlight effect near the horizon. The figure is surrounded by a painted oval.

*Height, 30¼ inches; width, 25 inches.*



No. 35

JOHN CONSTABLE, R.A.

ENGLISH

1776—1837

*2240*  
**PORTRAIT OF HIMSELF**

*E. D. Brankage*

The artist has painted himself at his work, both his hands resting on the ratchet board of a drawing table, his right holding a pencil or a brush. The head, which is in three-quarters view inclined toward the right shoulder, is in full strong light from the upper right, and the eyes look toward the spectator. He is dressed in a brown-colored coat with full white stock, and in the background there is a suggestion of a red curtain. The hands and the drawing board are only partly finished, and the attention of the artist has been chiefly concentrated on the drawing and modelling of the head.

*Height, 30 inches; width, 25 inches.*



No. 36

PIETER DE HOOGH

DUTCH

1632—1681

*E. L. Brøndsted*

4255  
“EEN BOTERHAM”

A Dutch housewife is seated in a spacious room of a burgher's house, engaged in cutting slices of bread and butter. She is dressed in a full brown jacket over a red petticoat and a dark blue apron, and wears a close-fitting black cap on her head. Near her stands a small servant-girl holding a plate with a large piece of butter, and beside the latter is a spotted dog, eagerly watching for his share of the food. In the background, on the left, a wooden stairway leads to a half-story above, where the sunlight streams in through an open doorway, showing a street view beyond. On the wall behind and above the open door hang two pictures in dark frames.

From the VAN DER VEEN Collection, Holland, 1889.

Height, 36½ inches; width, 33 inches.



No. 37

JEAN LÉON GÉRÔME

FRENCH

1824—1904

*A Tough Lot*

*1580*  
**THE RUG VENDER**

This is a street scene in some Eastern city, presumably Cairo. In the foreground a dark-skinned native, laden down with weapons and gold-embroidered garments, and carrying over his left arm a rich and heavy rug, is crying his wares as he advances. The figure is partly in shadow and in strong contrast against a sunlit façade and a group of men in multicolored garments who are earnestly talking near the entrance to a bazaar. A small area of blue sky shows in the upper left of the picture.

*Signed at the lower left, J. L. GEROME.*

*Height, 32½ inches; width, 22¼ inches.*



No. 38

F. P. TER MEULEN

DUTCH

Contemporary

*C. F. Flemons*

825  
*SHEEP*

A large flock of unshorn sheep is feeding in a grassy lane under overhanging pollard willows, advancing toward the spectator, the front rank, greedily cropping the rich grass. A Dutch boy in blue blouse and black cap accompanies them, stick in hand. A strong flood of sunlight falls upon the flock from near the zenith and shimmers over the spring foliage and the fresh green grass. The willow branches rise out of the picture at the top, nearly covering the luminous sky.

*Signed at the lower left, TER MEULEN.*

*Height, 33¼ inches; width, 24 inches.*



No. 39

PAUL JEAN CLAYS

BELGIAN

1819—1900

*J. Bauboyne*

2100  
*ON THE SCHELDT*

The motive of this picture is found on the busy river Scheldt, not far from Antwerp. On the right a huge Dutch topsail schooner with colored sail forms, with a smaller sailing craft, the principal feature of the composition. This group is balanced on the left by a cluster of vessels large and small, some of them apparently under tow, for a cloud of black smoke rises among them in the middle distance. The sky is covered by a veil of soft clouds, modifying to some extent the strength of the sunlight. The quiet surface of the water reflects the tones of the sky and the lights and shadows on the vessels, and in the distant horizon the line where sky and water meets is faintly visible in the summer haze.

*Signed at the lower right, P. J. CLAYS.*

*Height, 22 inches; length, 31 inches.*



225  
No. 40

E. WOOD PERRY, N.A.

AMERICAN

1831—

*N. A. Perry*

**QUILTING**

In a homely New England interior a quilting frame has been arranged on kitchen chairs, and, seated in a green-painted chair at one end, an old lady in figured calico dress, striped apron and white lawn cap is busily at work on a patchwork quilt. Beyond the frame sits a tidily dressed young woman, pausing a moment in her work to bite a thread from a spool. A rag carpet covers the floor and a paper of simple pattern adorns the wall behind the figures. On a stool in the foreground a cat is curled up sleeping on a red, white and black striped and fringed shawl.

*Signed at the lower left, E. WOOD PERRY, N.A., 1876.*

*Height, 25 inches; length, 30 inches.*



No. 41

JEAN BAPTISTE CAMILLE COROT

FRENCH

1796—1874

*C. J. Goodhart*

*L'HERMITE*

The motive of this picture is found in a secluded rocky gorge through which flows a stream overshadowed by tall deciduous trees. The rivulet extends and curls around a huge ledge of rock near the foreground, at the foot of which a single figure clothed somewhat like a monk sits reading, holding a book upon his knees. Above him and to the left, seen across the rugged ledges, is a wide vista across a level country to a distant horizon, where brilliantly illuminated clouds gather in large masses. In the upper left of the picture a small spot of blue sky is seen, covered with light clouds.

*Signed at the lower left, Corot.*

*Height, 45½ inches; width, 35 inches.*

*Purchased by the late Mr. Scott from a personal friend, who had obtained the picture from M. Corot.*



5700  
No. 42

SIR JOHN EVERETT MILLAIS, R.A.

ENGLISH

1829—1896

*A Tooth Show*

**DUCKLINGS**

The full-length figure of a small fair-haired child, dressed in a short-sleeved frock of pale green, with salmon pink sash, and shoes and stockings to match her dress. She stands facing the spectator, holding in both hands a crust of bread. Her head is in full face, the eyes looking directly out of the picture, and the figure is relieved against a background suggesting a forest in autumn foliage. At the child's feet is a shallow pool of water extending across the foreground, in which a duck and three ducklings are paddling, evidently waiting for their accustomed food.

*Signed at the upper right, 1889.*

*Height, 48 inches; width, 30 inches*



No. 43

C. D. ROBINSON

AMERICAN

Contemporary

270  
*SUNSET*

Huge breakers tumble upon a gently shelving beach, tossing clouds of spray high into the air. Beyond the line of breakers, the sea, flickering in the golden light of early sunset, stretches away to the horizon, where the smoke of a steamer is faintly seen against the clouds. The sun, a few degrees above the horizon, shines through a warm haze and touches with a ruddy glow small cumuli drifting toward the zenith. The tones of the sky are reflected on the white foam in the foreground.

*Signed at the lower left, C. D. ROBINSON.*

*Height, 18 inches; length, 40 inches.*



No. 44

J. G. BROWN, N.A.

AMERICAN

1881—

1025  
*DRESS PARADE*

*M. H. Allaway*

A number of street urchins, several of them bootblacks, are lined up against a plastered wall in mock imitation of dress parade, each with his improvised weapon, some with wooden swords, others with brooms or sticks. One of the tallest of the bootblacks stands on the left front of the line, giving drill orders to his little company, while a small companion, with his blacking-box hung around his neck, is ready to beat the roll-call with brush and stick. The costumes are as varied and as characteristic as the types.

*Signed at the lower right, J. G. BROWN, N.A., NEW YORK, 1878.*

*Height, 24¼ inches; length, 40¼ inches.*



J. O. Brown & Co.  
New York 1876

No. 45

ERNEST NARJOT

AMERICAN

Contemporary

*N. L. Topley*

*160.*  
“HE LOVES ME, HE LOVES ME NOT”

This picture illustrates the well-known method of divining whether a rustic maiden is loved or not. A young girl lightly clad in sleeveless chemise and striped petticoat, her feet, arms and shoulders bare, is leaning against the trunk of a tree overhanging a pool. In the grass at her feet stands a brass pail full of water, on the surface of which are floating the petals of a daisy which the maiden is plucking while repeating the words: “He loves me, he loves me not.” The background is a dense mass of foliage, and the sunlight, falling strongly from the upper left, accentuates the figure, the tree-trunk, and, here and there, the verdure and flowers.

*Signed at the lower left, E. NARJOT, 1878.*

*Height, 39½ inches; width, 25½ inches.*



No. 46

H. BETHKE

GERMAN

Contemporary

*NOONING*

In the foreground, seated in the shade of a sturdy oak tree which rises out of the picture, completely covering a large part of the sky, sits an old woman beside a rude wagon containing an infant over whom the young mother, just leaving the harvest field, bends with an expression of loving welcome. The little group is partly in sunlight and partly in shadow, and beyond it, on the right, is seen the harvest field with ranks of stacked grain and a group of harvesters on their way to the shade where they are to take their midday meal. In the foreground, on the left, are a basket and jug, a loaf of bread and spoons upon a white cloth.

*Signed at the lower right, BETHKE PINX., MUNCHEN, 1871.*

*Height, 29 inches; length, 38 inches.*



No. 47

WILLIAM KEITH

AMERICAN

1839—

750  
H. H. Miller

*THE HAY HARVEST*

A broad meadow, covered with a heavy growth of grass, extends across a foreground broken near the middle by a small pool which reflects the strong light from a cloudburst in the sky. Beyond the pool the meadow has been mown and the hay cured, and the farmers are busy loading a wagon. In the distance a large mass of trees with heavy foliage rises high against the sky in strong contrast against the luminous cloud-forms, and on the left there is a glimpse of distant wooded country with farm buildings and low hills partly veiled by the early evening mist.

*Signed at the lower right, W. KEITH, '95.*

*Height, 30 inches; length, 40 inches.*



No. 48

C. D. ROBINSON

AMERICAN  
Contemporary

*Superior*

*SUNLIGHT THROUGH THE FOG*

The rough waters of San Francisco Bay, tossing in an angry gale, extend across the foreground, and a broad band of shimmering light carries the eye to a murky distance, where are dimly seen the outline of the city and the busy shipping near the shore. Overhead the sun breaks through the gathering masses of mist, shedding an iridescent light upon the clouds near the zenith. Near the foreground, on the left, a small tug buffets the sea, sending a mass of black smoke from her funnel.

*Signed at the lower right, C. D. ROBINSON.*

*Height, 31½ inches; length, 42 inches.*



No. 49

ÉDOUARD RICHTER

FRENCH

Contemporary

*THE SONG OF THE HAREM*

In a decorated apse of a sumptuous palace-room three ladies of the harem are reclining upon a divan richly embroidered with gold on black velvet. In front of them stands the figure of a young girl in a semi-diaphanous tunic, bound to her waist and hips by a small silken scarf. In her left hand she holds a slender mandolin, and her right hand is thrown back as if she had just touched the strings. The floor is veneered with many-colored marbles in a geometric pattern, and the walls of the apse are covered with painted arabesques.

*Signed at the lower right, E. RICHTER, PARIS, 1879.*

*Height, 45 inches; width, 30 inches.*



No. 50

WILLIAM BRADFORD, A.R.A.

AMERICAN

1827—1892

300.  
*Harry L. Topham*

**"GREENLAND'S ICY MOUNTAINS"**

The title of this picture is suggested by the principal object in the composition, which is an enormous iceberg towering several hundred feet in the sky. Immense flocks of seagulls flutter around its pinnacles, and its shining flanks are illuminated by the warm rays of the winter sun, which is evidently but a few degrees above the horizon. Steaming along in the quiet water near the base of the iceberg is a ship with topsails set, evidently a steam whaler or an exploring vessel. In the gently rippling water which extends across the foreground are small floating ice blocks, irregular in shape, with flocks of seabirds here and there. A single seal rises out of the water on the left, curiously watching the approaching vessel.

*Signed at the lower right, Wm. Bradford, '76.*

*Height, 28 inches; length, 45 inches.*



No. 51

GUSTAVE PAUL DORÉ

FRENCH

1833—1883

1025  
*LANDSCAPE*

*E. J. Brandegee*

A small lake with marshy shores covered with rich grass and weeds lies in a small amphitheatre formed by moderate-sized hills covered with bushes. An irregular rank of tall poplars grows on the narrow meadows near the water's edge, and their slender forms break the rounded outlines of the hills. The slanting rays of the setting sun, disappearing behind the hills, touches here and there the tree-tops and the rough hillsides. The light in the sky is concentrated near the horizon, where there is an irregular luminous opening between the dense masses of cumuli.

*Signed at the lower right, G. w Doré, 1873.*

*Height, 29 inches; length, 50 inches.*



No. 52

H. SAVRY

220  
*THE PASTURE*

*A M Henry*

Scattered over a broad open meadow in a pleasant farming country are cows and sheep, some of them feeding, others resting. A shadow strikes across the foreground diagonally from left to right, just touching the edge of a small pool near which a number of cattle are gathered, some of them lying down, others standing up. The broad plain is broken here and there by clumps of trees and shimmers in the warm light of a summer afternoon. A rank of trees surrounding a farmhouse forms the horizon on the right, and on the extreme left in the remote distance a tower rises above a low line of hills. The sky is filled with rolling masses of cumuli strongly illuminated by the sun.

*Signed at the lower left, H. SAVRY RT.*

*Height, 32 inches; length, 50 inches.*



No. 53

VIRGIL WILLIAMS

AMERICAN

1830—1886

375  
*THE PILGRIMS' GOAL*

On a broad, well-travelled road which sweeps down a gentle slope from the right foreground a small company of pilgrims is hurrying toward the goal of their long journey. Three peasant women and a boy march in one rank, followed by an aged companion in pilgrim's dress, with staff and scrip. A weary goatherd with his faithful dog is resting on a rocky bank in the left foreground and watches the hurrying group as it passes. Beyond a grassy slope in the middle distance, crowned on the right by the low walls of a villa enclosure, is seen the broad valley of the Tiber, with the distant city of Rome dominated by the great dome of St. Peter's, all glowing in the rosy light of a summer sunset. The sky is a simple, luminous tone, broken only by clouds near the horizon, where they are all ruddy with the rays of the setting sun.

*Height, 30 inches; length, 60 inches.*



No. 54

THOMAS HILL

AMERICAN

1829—

*W. J. Somers*

275.  
*THE YOSEMITE VALLEY*

This is a view of the grand valley in the Sierras, seen from the trail which winds steeply down through the forest. On either side of the dusty road, on which a party of horsemen is slowly advancing, are straggling forest trees and scattered fallen tree trunks. Looking over the tops of the lofty pines on the steep slope, the wooded valley itself, with its winding stream shining in the sun, extends away to the remote distance between lofty crags, touched here and there on either side by a strong summer sunlight. In the horizon the dome of El Capitan is a prominent figure, with its adjacent rugged summit, and on the left, high above them all, is the lofty crest of Eagle Peak. The sky is covered with a veil of soft clouds, by which the strong sunlight is somewhat diffused.

*Signed at the lower right, T. Hill, 1879.*

*Height, 56 inches; width, 36 inches.*



No. 55

WILLIAM KEITH

AMERICAN  
1839—

For W. A. Clark

*THE MAJESTY OF THE OAKS*

This is a glade in a large forest of oak trees whose interlacing branches and heavy foliage entirely cover the sky in the top of the picture and cast a strong but luminous shade over the foreground. In the middle distance cows are feeding in a small meadow, through which flows a narrow, winding brook, and extending out of the picture in the foreground. Here and there the sunshine strikes warmly upon the huge tree-trunks and spreading branches, making strong contrasts against the deep surrounding tones of the shadows. Beyond the herd of cattle is a glimpse of a hazy distance, and through the tree-tops are seen a luminous cloud and a small area of soft-toned sky.

*Signed at the lower right, WM. KEITH, 1892, S. F.*

*Height, 34 inches; length, 60 inches.*



No. 56

J. G. DENNY

AMERICAN

Contemporary

160.  
*THE DERELICT*

An expanse of turbulent sea stretches across the foreground and extends to the distant horizon, unbroken except for the huge hulk of a partly dismantled vessel which is drifting along with fragments of three or four sails still clinging to the yards. Towing behind the vessel by a tangle of shrouds and running rigging is the lower part of the mizzen mast. A large flock of sea-birds hover about the derelict and perch upon the bulwarks and the broken spars. The sun is near the horizon, and a lurid and ominous light touches the wreck here and there, and is reflected in the tossing surface of the water. The lower part of the sky is filled with luminous storm clouds, suggesting the end of a long and severe gale.

*Signed at the lower left, J. G. DENNY, 1878.*

*Height, 40 inches; length, 64 inches.*



No. 57

A. VAN DER VENNE

GERMAN

Contemporary

*GYPSY ENCAMPMENT*

The motive for this picture was undoubtedly found somewhere in the plains of Hungary on the banks of the Danube. In the immediate foreground, on a rough meadow slightly elevated above the river, which is seen winding away into the extreme distance on the left, stands a rude tent covered with worn and dirty cloths. Gathered at the door of the tent is a small party of gypsies—two men, a woman, a small child and an infant lying in a wooden tray. The woman is engaged in plucking a white duck to prepare it for a large cauldron which is bubbling nearby. One of the men plays a fiddle, the other lounges on the grass smoking his pipe. Behind the tent stand two rough and ill-kept horses. The sky is full of masses of cumuli, with an area of modified blue showing near the zenith.

*Signed at the lower left, A. VAN DER VENNE, MUNICH, 1872.*

*Height, 48 inches; length, 63½ inches.*

AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.





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